

THE MEDIUM

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THE VOICE OF THE UNIVERSITY OF TORONTO AT MISSISSAUGA

MARCH 1, 1999

Radio Erindale escapes knife

Board ignores SAC Erindale's recommendations

BY MARK BUDGELL

Radio Erindale survived a vote last Monday that would have reallocated its \$18,000+ funding to the Women's Centre and a new Sex Education Centre.

Rick Scavetta and Steve Pontet, two Erindale directors of the Students' Administrative Council (SAC), motioned the SAC board to approve a referendum question that would have asked students to decide whether to give Radio Erindale's funds to the other campus groups. The directors proposed the motion to address Radio Erindale's lack of financial accountability over the years and its signal transmission problems. After a debate, the board rejected the motion.

During the vote, a clear split occurred: most of SAC Erindale's members voted for the motion, while the rest of the Board, from other U of T colleges, voted against the motion.

Much opposition came from SAC President Chris Ramsaroop. In side negotiations, Ramsaroop persuaded representatives from the other campus groups to accept a compromise that would keep Radio Erindale's funding intact, and add a referendum question that would establish more funding for



photo/Sijie Xu

No-nothing SAC board members, excluding SAC Erindale (left), vote in favour of killing a motion that would have asked students to redistribute Radio Erindale's funding between UTM's Women Centre and a Sexual Diversity Centre.

the other organizations.

Pontet called Ramsaroop's compromise "inappropriate," and insisted that Ramsaroop went "over SAC Erindale's heads" by dealing with the groups. "Ramsaroop told everyone to vote it down, so SAC downtown made the decision for Erindale," said Pontet. He was baffled at how Ramsaroop and other non-campus students could

"vote down this question when it affects so many Erindale students."

Scavetta said that the St. George campus students on the board "took the UTM students' voice away," and called the decision "oppressive" to UTM students. He pointed out that the board is "mostly St. George students, most of whom are ignorant of UTM issues." He also wondered if some

board members did not realize that the motion left the decision about Radio Erindale's funding to students, not to the board members at that meeting.

Before Ramsaroop's deal, SAC Erindale Director Paul Kutasi told the board that Radio Erindale's "signal is worse than it was in 1974. They

☞ SAC continued on page 3

Athletic fee increase, governance changes proposed

BY TRACY MONIZ

At two meetings last week, student leaders, administrators, and athletic council members decided the future of UTM Athletics, agreeing to keep control of some aspects of athletics in students' hands, and increase the athletic fee to help the financially-strapped athletic programme.

The first meeting saw ECARA's Governing Council vote 8-4 to bypass a student referendum and request the Quality Service for Students committee's approval of a cost of living increase.

The eight student members of the Council were equally divided on whether to hold a referendum on the cost of living increase or send the motion straight to QSS. QSS will review the motion this Thursday.

In prior years, ECSU, SAC, and *The Medium* each held a referendum on a cost of living increase. All three passed. What's the difference in this case?

"There's not enough time to go to referendum," said Abid Chaudry, ECARA Vice President of Finance. "Ultimately, I have a responsibility to ensure ECARA's financial responsibility."

According to Chaudry, ECARA is in a "financial crisis" and desperately in need of enough funds to prevent bankruptcy. "The situation is so steep that there is not enough time. We are in a negative cash flow situation that has resulted from the compounding problems of previous councils. If there were more time, and no worry about what next year's council will be like, then this could go to referendum, but I'm doing this because I don't think it will get done next year. If we lose ECARA, then students lose all influence over athletics," Chaudry said.

Chaudry explained that the cost of living increase, which is tied to inflation, is intended to "balance" out ECARA's revenue with its costs. "I'm

☞ Q.S.S. continued on page 4

The Medium celebrates 25 years



photo/Sijie Xu

Robert Sabga, High Commissioner for the Republic of Trinidad and Tobago, Gord Shantz, former ECSU Vice President, and Duncan Koerber, Editor-in-chief of *The Medium*, address party-goers.

BY MARK BUDGELL

Students, alumni and *Medium* supporters celebrated *The Medium*'s twenty-fifth anniversary on Reading Week in the Colman Lounge.

Robert Sabga, the High Commissioner of the Republic of Trinidad and Tobago and former *Medium II* cartoonist, Gord Shantz, a former ECSU vice president

and *Medium*-ophile, and Duncan Koerber, current Editor-in-chief of *The Medium*, shared stories with guests of the paper's illustrious past.

Gregg-Michael Troy founded *Medium II*, the predecessor to *The Medium*, in 1974, following the demise of UTM's first campus paper, *The Erindalian*. Sabga, *Medium II*'s first editorial cartoonist, described Erindale as "really only

an apple orchard somewhere beyond the boondocks" in the mid-seventies. "*Medium II*, at this time," said Sabga, "wasn't simply a campus paper. It was a community paper."

This history, according to Koerber, "is what drives *The Medium*'s staff to succeed." With the demise of *The Erindalian* ever-present in the minds of *The Medium*'s staff members, success is

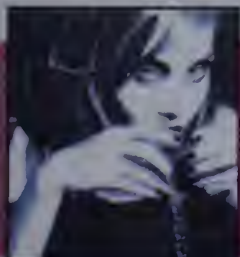
based on upholding the standard set by Troy and other alumni of the paper. "After all," remarks Koerber, "without a journalism program at this campus, we don't have professors standing over our shoulders reminding us of deadlines."

Despite the paper's humble beginnings, it had an immeasurably positive effect on those involved with student journalism. "I can't talk about *The Medium* without getting emotional," said Sabga. "I was only 16. I had no one to relate to. Everyone else was 19." *Medium II* was an integral part of his social life while studying at Erindale. When Troy "discovered" Sabga's artistic talents, he hired him as *Medium II*'s first editorial cartoonist, and Sabga found a place on campus. Now, the former cartoonist sees his life here at Erindale "through rose-tinted glasses. A lot of what I experienced and learned here I earned with me through my life," he said.

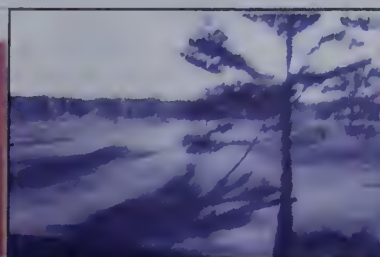
Sabga described his stay at the paper as a "time of high adventure," and thanked the paper for "helping me to be real."

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Arts & Entertainment
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MEDIUM Directory

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Quote of the Week: "If I knew they were going to do all this, I would have voted 'no' for the Student Centre." -ECSU President Mike Giordano sings the blues, page 4.

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All prepared for exams?

Loan consolidation

James Walker, a Regional Representative (Ontario Central) from the CIBC National Student Centre will be giving a presentation on OSAP Loan Consolidation on March 10, between 5 and 6 p.m.

Exam Schedule

The April-May exam schedule is available from the College web homepage (www.erin.utoronto.ca) and on the bulletin board outside Registrarial Services. Both versions are tentative and will be updated as soon as possible if changes are required.

Summer Courses

The summer course timetable is available on-line (www.erin.utoronto.ca/summer) and in the Registrar's Office. Both versions are tentative, and the on-line version will be updated regularly throughout the

start of summer courses. Summer course registration begins April 12 at 7 a.m. on the Student Web Service (www.rosi.utoronto.ca) and the Student Telephone Service (416-872-ROSI).

UTM will automatically mail a personalized summer fees invoice each Tuesday to any student who initially registers during the previous week, as long as registration occurs by May 7. For initial registrations after that date, a fees invoice must be picked up in Registrarial Services during office hours. Payment is due at a bank by May 14.

Summer OSAP applicants who applied by March 31 and cannot initially pay fees may come to Registrarial Services between April 12 and May 14 to request a Tuition Fee Deferral Letter.

The invoice process has changed significantly since past years. A student's balance will be noted on the personalized fees invoice at the time it is printed.

Students should adjust their payment for any course additions or drops not accounted for on the invoice, using the amounts noted on the accompanying fees information booklet. Current balances will be available on-line (www.rosi.utoronto.ca).

NATTY
NEWS
BITS

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Photo/Sijie Xu

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- OSAP & FINANCIAL AID
- AGSAE, ECSU, PTS@UTM, SAC, ECARA-ERINDALE

Osman defends station

Continued from front

haven't reached their potential in twenty-five years," Kutasi said "in all of Mississauga, the only people who can hear it are the deejay and somebody who might be passing by the booth."

Kutasi said he proposed the motion because he "can't justify Radio Erindale's \$18,500 funding when only a small fraction of the students—maybe one per cent—can hear it."

Radio Erindale's new manager, Kesser Osman, disagreed with Kutasi, saying that "one per cent [listenership] is untrue," because they get requests and that, in the South Building, "you can hear it quite well." Osman said that Radio Erindale is making a name in the industry, looking into internet radio, providing a service for students on campus, and creating job opportunities for students.

Osman said that realizing the potential of the station "is a question of proper management." Osman told the board about the installation of new security systems and the circulation of public surveys since he became station manager.

Scavetta countered that Radio Erindale management bought survey respondents with cola, and that any results regarding its listenership are false because the survey never asked if the students listen to Radio Erindale. Kesser said that the pop was there as an option. "We didn't coerce," Osman said.

ECSU's Vice President of Finance, Pedro Tavares, said that it is "unfortunate that the rich history [of Radio Erindale was damaged] by the five years the station was poorly managed," but encouraged SAC to examine the station's future. He pointed to the radio's planned space in the new Student Centre, and current efforts to enlarge its broadcast range, as optimism for the future.

Scavetta said that "the funds are not being put to good use." He insisted that the money would be better spent on the Women's Centre and the establishment of a sexual education centre, or a positive space for the sexually diverse. Scavetta said that money for the Women's Centre is so scarce that "at the rate they are going the Women's Centre isn't going to be able to sustain itself." After the board rejected the motion, Scavetta felt that the board didn't realize "just how much a waste of money CFRE is to the students at Erindale."

In his speech to the board, Kevin Beaulieu of UTM Pride rationalized cutting the station's funding, saying "losing Radio Erindale is not a loss." He did, however, congratulate them for making Radio Erindale "visible if not audible." Beaulieu urged representatives to consider the needs of UTM. "There is a better use for the money—there is a need," said Beaulieu. "You can't hear Radio Erindale, and where you can, it is intrusive. Plus, Radio Erindale had a long time to prove itself."

In an interview late last week, College Affairs Commissioner Jason Botelho said he wasn't surprised that SAC voted down the referendum question. "I don't feel there is a strong student voice against the station. Radio Erindale provides a service to students interested in the field of broadcasting—it's worth the money," Botelho said. He pointed to Osman's efforts to advertise the station and increase student participation as "laying a good groundwork for the future."

The wording of the final question on the Women's Centre and Sex Education Centre was clarified on Thursday in an emergency meeting downtown. The question will ask stu-



SAC Prez Chris Ramsaroop, who hasn't fulfilled office hour requirements at UTM, went "over SAC Erindale's heads" and negotiated a deal between RE and UTM Pride.

dents to accept an "opt-outable fee of \$4 which would equally fund the UTM Women's Centre and the establishment of a Sexual Education Centre at UTM."

SAC Erindale directors are now considering setting up a contract with Radio Erindale, demanding that certain

obligations and standards be met or else a referendum will be held next year. Kutasi now wants to consider shifting the responsibility of funding the station over to ECSU since ECSU owns the station and SAC has no say in its day-to-day operations.

Bus pass delayed

BY ROBERT PRICE

A proposed levy that would give UTM students unlimited use of Mississauga Transit has been delayed until sufficient research is gathered. ECSU President Mike Giordano hopes that a student referendum regarding the increase will take place next year.

At a meeting held last Wednesday, Terry Dubois, a representative from Mississauga Transit's marketing department, informed Giordano and members of UTM residence that Mississauga Transit cannot determine

how much the mandatory levy would cost until more comprehensive research is conducted. The mandatory levy, similar to the Western University's 75 dollar levy, would allow students unlimited use of Mississauga Transit.

Dubois said that more information regarding student opinion, increases in UTM's population, and anticipated increases in ridership is needed. Dubois said that preliminary research shows

that, on an average weekday, 750 trips are made at UTM by roughly 12 per cent of 6000 potential riders at UTM. He explained that Mississauga Transit is "concerned that there will be the perception that 88 per cent of students are subsidizing 12 per cent," adding that Western surveyed 1000 students before a fee was considered. "I'm not comfortable with the number," said Dubois.

"We want a fee that won't hurt our system, but will still be fair for students. We can't come to that number now because we don't have the data."

—Terry Dubois

"The dollar amount is based on ridership data."

"We want a fee that won't hurt our system, but will still be fair for students. We can't come to that number now because we don't have the data," said Dubois. This number would also have

to be defended against the questions of City Council.

The group expressed concerns that there wasn't time to collect the data before a referendum. Giordano said that ECSU will consult the sociology department and try to have the necessary surveys completed. Giordano said that he would like to see a bus levy referendum next year.

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Committee reaches consensus on council structure

Continued from front

trying to make sure that ECARA is treated as fairly financially as all other student societies," he said.

ECARA President Mark Santarossa, who wanted to give students the chance to vote on the cost of living increase and voted against the motion, said, "I didn't really agree with the way they decided to go with it. I understand the need for [the cost of living increase], but ECSU and SAC each went to a referendum once. Why

can't we just do that?"

If passed by QSS and the Erindale College Council, assent from the University Affairs Board would be required for official approval.

"All student organizations have automatic inflationary increases. We're not trying to avoid anything here. Such proposals can go directly through to QSS," said Mary Ann Pilskalnietis, Director of Athletics.

No one seems to know exactly

how much of an increase students should expect if the cost of living increase passes QSS. The fee will reflect the cost of living increase over the last four years, with an additional catch-up fee of anywhere from two to six dollars. "We haven't projected the amount expected," Chaudry said.

Will the cost of living increase be enough to save ECARA in its dire financial situation? "It's absolutely not enough," Pilskalnietis said. "We are in need

of extra funding because Athletics does not have the financial resources it requires."

Chaudry justified the cost of living increase by contrasting it with this year's parking fee increase. "Parking went up substantially, yet ECARA is only asking for \$2 or \$3 and a catch up fee. People have to think in relative terms. They only really pay \$56 dollars for a gym membership for the school year. It's not administration who will benefit from that money but

the students."

"Personally, I always like referendums, but what's been said is true," ECSU President Mike Giordano said. He believes that a cost-of-living fee increase is justified. "They need the money. I'm 100% for it—with a referendum or with going directly to QSS," he said. Santarossa said that without a vote, he "wants to make sure students know what's going to happen: that the upcoming QSS meetings will be open to them. I don't want students to think it was done behind their backs."

Friday's meeting on structure

Mike Giordano was also present at the second meeting of the week, Friday's closed-door meeting regarding the Principal-commissioned review of the Department of Athletics and Recreation (DAR), held to discuss the possible model for the future structure governance.

"I was surprised. It wasn't what I expected," said Giordano about the proposal made and accepted by the members. "My concern was that the DAR report was final."

The DAR review committee proposed that the University assume responsibility for the financial, legal, and managerial aspects of Athletics. While committee members won't reveal the details of Friday's meeting, ECARA President Mark Santarossa said that a proposal he worked on recommended at least fifty per cent student representation on the finance committee, and a majority of students on the programming committee. Santarossa missed Friday's meeting.

"We are in need of extra funding because Athletics does not have the financial resources it requires," said Mary Ann Pilskalnietis, Director of Athletics.

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Santarossa's primary concern was for the future governance of UTM Athletics. "Maintaining student control is among the most pressing concerns. Students currently have over fifty per cent representation," says Santarossa.

After Friday's meeting Giordano said, "I was concerned at the beginning. But all of the concerns that made the DAR report negative have been taken care of. This is a very positive model, and I'm not worried anymore," Giordano said.

"It's better than what we had before. The proposed governance model is extremely positive. It's about coming together with a common goal," Chaudry said. "It's about becoming 'us' instead of 'you and me'. It's about putting forth a proposal of what's important to us—without the need for argument—and making others understand our points," he said.

Members agreed that the details regarding the potential future structure of UTM Athletics will not be released for the time being. "There is not enough to know at this point. The proposal is on the table. We have a collection of information," Pilskalnietis said.

With the structure of UTM Athletics still unconfirmed, ECARA's spring elections are on hold. The general consensus from the members at the meeting is one of praise and relief that some common ground could be reached on the issue.

PTS cuts a deal

Part-time student union happy with compromise

BY ROBERT PRICE

PTS@UTM reached a tentative settlement with its parent organization, the Association of Part-time Undergraduate Association (APUS) and has eased on its threats to separate.

Glen Hammond, vice president of PTS@UTM, sees their organization as benefitting from more equitable funding under the new settlement.

Currently, PTS@UTM receives \$4 for every \$20 a part-time student pays to APUS. PTS@UTM's funding will increase from \$4 to \$8 during the current winter session and from \$8 to \$9 in the winter session 1999. By the winter session of 2000, PTS@UTM's will receive \$10 for every \$20.

While PTS@UTM won a dollar amount instead of 50 per cent of the fees, Hammond said that part-timers are happy with the settlement. "We are getting the \$10, but we sacrificed our percentage. We did it as a legacy, but we were willing to cut it," said Hammond.

"We talked to our class reps. They thought it was a good deal,

I think it is a good deal. It was a tough fight, but I'm happy with it, considering," said Hammond. Regarding the incremental increase, Hammond said that "Yeah, we'd like to be getting the \$10 right away, but the money will go to their surplus which, ideally, gives us security. The \$8 will allow us to keep the status quo, \$10 allows us to do more things," he said.

Along with the increased revenue, APUS will train PTS@UTM to understand general administration and the part-time health plan.

PTS@UTM will also provide a delegate for the fall and spring Ontario University Student Association (OUSA) assemblies. "We are going to have a better trained staff," said Hammond.

The new settlement will also ensure that APUS has more prominence at UTM.

Hammond said that there is still some fine tuning to work out. "It's not over yet. It's still open to negotiations." He also said that he hopes PTS@UTM continues to make headway with APUS.

"We've got the power now. The class reps, the people who are paying the money, feel that they are getting ripped off," said Hammond. "We need good executives who can stand up to APUS."

"Blind Duck" a drunk?

BY ROBERT PRICE

At a Student Centre management board meeting held last Wednesday, Principal McNutt said that the Blind Duck Pub's twenty-five-year-old name is a piece of history that is better left in the past. Students disagree.

McNutt suggested to the board that the name be reconsidered because, along with discriminating against blind people, the name does not reflect UTM's culture in 1999. "I put it in as a suggestion. I guess it's the word 'blind' in 'Blind Duck,'" said McNutt. "As I said at the meeting, during my youth it used to be communicative of getting 'blind drunk,'" said McNutt, adding that "I don't know if it is still interpreted that way."

"This is for all students. For some students now, drinking is not part of their life," he McNutt.

"Just call it 'The Duck,'" he said.

SAC Erindale Chair Steve Pontet and ECSU President Mike Giordano disagree with McNutt, arguing that the students don't make negative associations with the name 'Blind Duck.' "I don't think it insinuates anything bad," said Pontet, who commented that the twenty-five year tradition is reason enough to keep the name. "There is nothing traditional about the Student Centre. The name 'Blind Duck' has been around for twenty-five years—tradition is very important," said Pontet.

McNutt said that he understands the necessity of tradition in the new building. "I appreciate the twenty-

five years of tradition and that we shouldn't do away with tradition unless there is a reason. If a name change did come about, it would have to go through some kind of student referendum," said McNutt.

"I asked [the board] to think about a name change. I didn't issue an order," said McNutt.

Giordano was more adamant about keeping the name, suggesting that, even with McNutt's assurances, the

"Blind Duck" tradition is in jeopardy. "I got the idea [at the meeting] that even without the consent of students, they are going to change the name anyway. They are going to take the name away just like they took away ball hockey," said Giordano, adding that ECSU is officially against a name change.

"If I knew they were going to do all this, I would have voted 'no' for the Student Centre," said Giordano.

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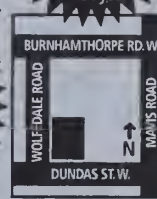
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Thin ice



Photo/Sijie Xu

Children practice their slap shots on the South Pond.

Big party

Continued from front

Mark Brown, another alumnus of the '74 paper who served for six years as an Oakville councillor, felt that *The Medium* played an important role in shaping his political career. "The Medium," says Brown, "helped me understand issues of politics. It taught me how to write better in business and politics, and how to make and keep self-imposed deadlines."

The Medium's history is rife with controversy. As Shantz explained, relations with ECSU and Radio Erindale have always been tense. "There was always something brewing between *The Medium*, the student union, and the radio," said Shantz. "Never have I seen a group of people more happy to be unhappy with each other," he said. Shantz said that *The Medium* is "continuing a heritage of consistent, active reporting of what goes on on campus."

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ELECTIONS

THE MEDIUM

Positions available: Editor-in-chief, News Editor, Arts & Entertainment Editor, Sports Editor, Features Editor, Photography Editor, Composite Editor.

The application period is now open for positions on the Editorial Board of the 26th volume of *The Medium* for the 1999-2000 school year. Any interested Erindale student—regardless of experience with us—should pick up an application package at *The Medium* office (North Building, room C111). Deadline for application: **Monday March 15 at noon.**

A Candidates' Forum will be held **Thursday March 18 at noon** in the *The Medium's* office. All applicants must attend to make a short speech about their abilities and plans for their section, and answer questions from staff. The election will be held **Thursday March 25 between 10 a.m. and 4 p.m.**

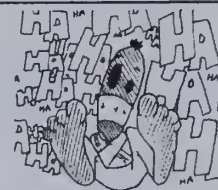
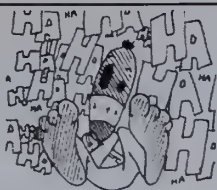
Positions available: 5 Board of Directors positions.

The nomination period is now open for positions on Medium II Publications Board of Directors. Medium II Publications oversees *The Medium's* legal and financial affairs. Any full-time Erindale student may run. Pick up a nomination form at *The Medium* office, C111 North Building. Deadline for application: **Monday March 15 at noon.** The election will be held **Thursday April 1 between 10 a.m. and 4 p.m.**

THE MEDIUM

Subrata Fadi Minawi Saleem Merchant Sheraz Mahmood

Ton I twist my words – the classic line of a Paranoïd man Reth I hear you calling I'm not running for a position
this spring, but mark my words, I will be lingering at end and campus next year like a bad smell "I'm always somewhere
else," you turn away there alone The wax machine hom and traveled in Toronto was eight years old before it
succumbed to wax congestion and faulty connections last Saturday. The wax machine i.e. while short, was fulfilling. We
couldn't have made it to the 25th year without it. The wax machine leaves behind its wax bars, and cutting knives. Savan
playfully reading this anyone else from Social Languages reading this bullshit? Speak up! Me and the boys will be
praying... alllllloooooo nnnnnnighht.



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ANDROMEDA ANNE

ADVENTURE OF

33

WHAT IS THIS I AM SEEING?

THIRTY-THREE? WHAT DOES THAT NUMBER MEAN?

ERIN FINNEY

OH! HAVEN'T WE MET BEFORE, MS. HARLOW?

GEE, I DON'T THINK SO, AURORA.

...SKEWED VIEWS:SKEWED VIEWS:



Don't be last minute Jack. Keep on top of those assignments. You are one who can accept a challenge and overcome it. Pass this quality onto your friends.

Your sunny disposition is attracting others. Put honesty and loyalty first and they'll be sure to stick around, to see more of the true you: Kind friendly and generous.

Things are positive for you now, keep that positive attitude; be with positive people, do positive things and the whole month will be uplifting for your spirit.

Don't let your stubbornness overshadow intuition. Your need for affection is strong right now. Let your guard down to permit good things and people to come in.

Share your knowledge about good health with others, as you are helpful and humane.
Dedication is the key to getting through the rest of this school year.

If you are avoiding the gym, Stop! You are another year older. Get in shape for the summer. Follow your heart in love.

Play your cards right and there may be money in your future. That entertaining and charming personality make you a pleasure to be around, friends are in abundance.

Your creative energy is flowing. Use your flirtatious instinct carefully and it could work in your favour. Keep the future in mind it is coming up fast.

Friends appreciate your nurturing characteristic,
Never stop being nurturing and caring it will be
returned in good time, be patient.

Be careful not to let work load bring you down.
You have a good memory that will pay off.
Plan something exciting to keep your spirits up.

Your fantasies may be far fetched, so make each day special and enjoy every little thing. Share this enjoyment with friends.

A radiating oar is protecting you from negative thoughts. Mind over matter is what will help you through tough assignments.

Answers to last week's WORD SCRAMBLE. The bracketed first names will tell you who the hidden person was, the last name is the solution to the scrambled word: (Harrison) Ford, (Mark) Hamill, (Lea) Thompson, (John) Belushi, (David) Hasselhoff, (Kevin) Smith, (Vincent) Price, (Gene) Simmons, (George) Lucas, (Mel) Gibson (type-o in the scrambled word), (Erika) Eleniak, (Bruce) Willis, (Jim) Carey, (Lynn) Johnston, (Madonna) Ciccone, (Patrick) Stewart, (Donald) Sutherland, (Jared) Leto, (Mark) McGwire, (Matt) Groening.

Black History month attempts to raise awareness

BY CHINEDU UKABAM

"I am apt to suspect the Negroes to be naturally inferior to the Whites. There scarcely ever was a civilized nation of that complexion, nor even any individual eminent either in action or speculation. No ingenious manufactures amongst them, no arts, no sciences."—David Hume in *Of National Character*.

old ideas were questioned and tradition was replaced by the 'claims of reason' whose works are still studied today. Drawing attention to such remarks is not meant to undermine the contributions these men have made, but rather, to illustrate just how deeply ignorance of the 'Dark Continent' is entrenched in society. The aim of Black History month is to raise aware-

Martin Luther King, Marcus Garvey, Harriet Tubman and Kwame Nkrumah amongst numerous others, achieved greatly in their lifetime, but Black history is much more extensive than it is made out to be. Why then, is it so underestimated and misunderstood even by people of African heritage?

Not surprisingly, lack of knowledge is one of the main reasons why the

scope of Black history is underestimated. A good portion of Africa's history as we know it was written by its colonizers. Hence, the limited time frame. We must also take into consideration any ulterior motives these colonizers might have had while writing their version of history. A recurrent justification for colonization (whether in Africa or in the Americas) was that the lands being colonized were inhabited by 'uncultured savages.' According to this notion, colonization was necessary if these 'savages' were ever to be enlightened. Now, what do you think these colonizers would have to say

about the civilizations that existed prior to their arrival? Nothing. As far as they were concerned, they were the colonizers. Studying such biased history could present a dilemma, even if due only to the wide chronological gaps. For instance, although substantial British and Portuguese presence in West Africa was first recorded in the seventeenth century, the civilizations they met had already been firmly established, at least, before 1400 A.D. Prior to their arrival, Mansa Mousa, who once ruled the great kingdom of Mali, had already single-handedly caused a devaluation of gold in Cairo, due to his ostentatious expenditures on a pilgrimage to Mecca in 1324. The Nok civilization (seventh century B.C. to first century AD) had long come and gone. The University of Sankore at Timbuktu, which was reputed to have been the

intellectual centre of West Africa, had already been burnt to the ground by Moroccan mercenaries. Fortunately, historical facts like these have not been permanently neglected. Some indigenous written records (usually in Arabic and various Ethiopian scripts) still survive. A lot of attention has been paid to oral tradition and archaeological findings, giving us an ever-improving glimpse into the history of the birthplace of humanity.

African history is also misunderstood because of an attempt to draw comparisons with other civilizations. Africa is not of the West or the East. In order to understand African history and appreciate its significance, one must first understand African ideology. Nothing is gained in trying to dissect African history within a European context. In

Africa, he writes:

"Although Cubism is not entirely an outgrowth of Black sculpture, it is no exaggeration to say that Matisse, Braque, and Picasso have given African artists patent of nobility, and in so doing they are at the very origin of the true discovery of the black continent and of Europe's indebtedness to Africa."

Last but definitely not least, an understanding and appreciation of African history is hampered by indifference, or the "whatever!" syndrome. People are not prepared to study things they don't care about. I once gave a brief lecture on the importance of including African history in the school curriculum as a means of fighting prejudice. When the floor was open for questions and comments, the teacher



Often speculated to be King Solomon's Mines or Queen Sheba's Palace, this stone ruin found in Zimbabwe was likely built by ancient tribes that inhabited the area.

"At this point, we leave Africa, not to mention it again. For it is no historical part of the world... What we properly understand by Africa, is the Unhistorical, Undeveloped Spirit, still involved in the conditions of mere nature."—George Hegel in *Lectures on the Philosophy of History*.

"And it might be that there was something in this which perhaps deserved to be considered, but in short, this fellow was quite black from head to foot, a clear proof that what he said was stupid."—Immanuel Kant in *Observations on the Feeling of the Beautiful and the Sublime*.

Contrary to what you might have expected, these quotations are not excerpts from a supremacist pamphlet. They are the words of great philosophers associated with the Enlightenment (the period during which

ness of a people's history and to recognize their contribution to humanity. It is a celebration of the history of Africans. It began in 1926 as Negro History week and was only observed in segregated schools and black churches in the United States. Today, it is celebrated and acknowledged all over the Americas by people of various backgrounds.

How successful has it been? Well, Black History month has come a long way but it has an even longer way to go to capture the full spectrum of the heritage that it claims to celebrate. The focus remains on post-slavery/colonial and recent times, implying that there was no Africa before it was 'discovered' by European explorers. But that is just as absurd as the Moors' claim that Spain had not really existed before their invasion. There is no doubt that




Besides their practical functions, these artifacts symbolize various proverbial expressions.

his book *Mind of Africa*, historian Willie E. Abraham sums it up concisely:

"All events of large significance take place within the setting of some culture, and indeed derive their significance from the culture in which they find themselves.

African art can be used to further illustrate this point. Scholars initially dismissed African art because it bore no resemblance to Western art. There was no previous analytical literature or accompanying monographs to provide "new themes of reflection" or to serve as a basis for a different concept of art. It was only with a better understanding of the artists, and the society in which they lived that African art was appreciated. French poet Jean-Laud published a two-volume thesis on the relation between French painting and African art. In his book, *The Arts of Black*

asked: "Has it occurred to you that we choose to learn about the history that is directly related to our immediate environment?" I do not recall how I responded to this question, but it stayed in my head long after the presentation was over. Superficially, he seemed to have a point. He believed that Africans should study African history while North Americans study... Trying to fill in the blanks drew just that: a blank. Whose history should North Americans study? The history of Aborigines, who were here first, Europeans who came after, or people (of African origin and otherwise) upon whose backs the economy was partly built? In retrospect, I am inclined to disagree with that teacher's point of view. The history that *should* be studied, universally, is the history of the whole world and Africa is a part of that world, no less significant.



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UTM

Check Us Out First.

Shaken not stirred: a tribute to the martini

BY DAVE MACDOUGALL

The martini conjures up images of trim men with trim ties and crisp white shirts, images of Audrey Hepburn, Frank Sinatra and Sean Connery as 007. The basic martini remains the drink of the legendary three-martini lunch and the beverage that statesmen, writers, and movie stars made famous. For people dressing in khakis and fascinated with Swing music, the martini has an aura of potency intertwined with the glamour that represents the best that of the past.

otherwise. Place a strainer over the top of the mixing glass and pour into a martini glass. Wait, it's not that easy. You need to decide if the garnish (such as the olive with the toothpick) goes in the glass before or after you pour the drink. It makes a difference. All right, a great martini has just been made.

"Excuse me, sir, I asked for a dry martini."

Man alive, what does this guy want? Free pour one-eighth of ounce of vermouth, dump it out and give the glass sev-

needed. If you don't use these instruments, you are not making a martini—you're making something else.

The first consideration in constructing a martini is how dry to make the martini. The less vermouth used, the drier the martini. The next decision is whether to shake or stir the martini. To shake, combine the ingredients with ice cubes in a shaker and agitate vigorously about eight times. Strain the ice-cold results into a martini glass that has been chilled in the freezer. To stir a martini, mix the ingredients with ice cubes in a pitcher (or frosted in the freezer) and agitate vigorously with a martini spoon. A great martini should be teeth-chatteringly cold. Even if you keep your gin in the freezer, the ingredients must still be shaken or stirred with ice. The ice smooths the gin and wedges it to the vermouth. Top off the martini with either a plump green olive or a twist of lemon. The martini must always be served in a real martini glass. The classical triangle atop a tall stem, this glass makes even clumsy hands seem graceful.

Bartenders remain faithful to conventional garnishes: the green stuffed olive or lemon twist. These have given way to other garnishes such as olives with anchovies or blue cheese in the centre. Pickled or spicy asparagus (or green bean) or miniature eggplant have been used in place of an olive. If you're adventurous, slip in a large pistachio or a thin slice of firm cucumber. To add spice to your drink, add jalapeño. If you make the martini too hot, it can always be diluted with more gin.

You can substitute white liquors such as rum or vodka for the gin; they will make a rum martini or a vodka martini respectively. Some people like tequila instead of gin, which creates a tequila martini. If scotch is substituted for gin and sweet vermouth for the dry, and a maraschino cherry is used as a garnish, you have a Rob Roy. If scotch is substituted for vermouth and garnished with a lemon, a Silver Bullet is the result. If the classic martini is garnished with a cocktail onion instead of an olive, that's a Gibson.

The Classic Martini Straight-Up Dry

In a mixing glass, stir two ounces of gin and one-tenth of an ounce of dry ver-

mouth with ice. Strain into a well-chilled martini glass, and garnish with an olive.

Extra Dry

Pour a small amount of dry vermouth into a martini glass filled with ice. Swish around once and strain out the vermouth. Add two ounces of gin and stir. Garnish with an olive.

Fino Martini

In a mixing glass, stir two ounces of gin and two teaspoons of Fino Sherry (or white aperitif wine) with ice. Strain into a well-chilled martini glass, and garnish with a twist of lemon.

Cajun Martini

Pour 750 millilitres of gin into a large jug or bottle. Add two or three fresh jalapeño peppers (sliced, seeded, and deveined) and a single red chili pepper. Let sit in the refrigerator for two days. Shake with a 5:1 ice-to-vermouth ratio. Serve straight-up or on the rocks.

Berry Berry Martini

Pour two ounces of gin and a half-ounce of Cranberry Cocktail into an ice-filled shaker. Shake, then strain into a well-chilled martini glass filled with ice, and garnish with a fresh berry.

Paisley Martini

In a martini glass filled with ice, pour two ounces of gin, a half-ounce of dry ver-

mouth and one teaspoon of Ballantine's Scotch. Stir, then garnish with a twist of lime.

The Vesper

Pour three ounces of gin, one ounce of vodka and a half-ounce of Blond Lillet (or white aperitif wine) into an ice-filled shaker. Shake, strain into a chilled martini glass, and add a slice of lemon peel.

Flying Dutchman

Pour two ounces of Gin and one-fourth of an ounce of Blue Curacao into an ice-filled shaker. Shake, then strain into a well-chilled martini glass filled with ice and garnish with a citrus spiral.

Red Martini

In a mixing glass, stir two ounces of gin, one-tenth of an ounce of dry vermouth and a dash of Campari with ice. Strain into a well-chilled martini glass or a rocks glass filled with ice and garnish with a twist of lemon.

Orient

In a mixing glass, stir two ounces of gin and a half-ounce of Mandarin Liqueur with ice. Strain into a well-chilled martini glass filled with ice and garnish with a twist of orange.

While tastes vary, the martini is still in a class by itself. It offers a break from the mundane, and a brush with elegance.



The martini's history is blurred by contradictions. It may have been created in San Francisco and named for the town Martinez, or at the Knickerbocker Hotel in New York City. Some say it was invented in England. Wherever its immaculate conception took place, the martini is joyfully with us today. The modern martini is usually made with two to four ounces of gin and an ounce of vermouth poured into an ice-filled shaker, shaken and poured into a frosty martini glass and garnished with a traditional lemon twist or a green pimento stuffed olive.

Experts have long disagreed about the correct way to make a martini; with gin or vodka, shaken or stirred, with an olive or a twist. If you can find a bartender who will take time and care to produce a truly fine martini, make him your friend: they are few and far between.

An example of creation:

"I would like a dry martini, please."

At this point, free pour one-eighth of an ounce of vermouth in the mixing glass. Swirl it around in the glass and dump it out on the floor—yes, the floor. Add two ounces of gin and fill the mixing glass halfway with ice. Always stir unless told

eral good shakes. If there is any vermouth in there, how can he taste it? Do the rest in the same way. Now, that is a dry martini.

"Is there someone who can help me? You obviously don't know how to make a dry martini."

Consider killing him, and stuffing his body in the freezer. No one will ever know. Take out the mixing glass and wave the bottle of vermouth in little circles above the mixing glass, not letting a single drop into the glass. Do the rest in the same way.

"Thank you sir, you make a killer martini."

Your first impulse is to say, "You idiot you just got a glass of gin."

However, that comment would be incorrect, because of the care, attention to detail, and the show. It is not just a glass of gin, it is a martini.

Making the perfect martini is very much a matter of personal taste. One must experiment with the various options to determine the recipe that best suits one's palate. However, before starting, a mixing glass, a martini spoon, a martini glass, the appropriate garnishes and a strainer are

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ARTS & ENTERTAINMENT

Office Space too cluttered, while *October Sky* reaches for the stars

There seems to be a rift between those who love the witty, in-your-face, sometimes subtle, but brilliant humour of *The Simpsons*, and those who prefer the even more subtle, dry, and often misinterpreted humour of *King of the Hill*. That's why those who love *The Simpsons* will probably feel differently about *Office Space*, the new comedy from Mike Judge, creator of *King of the Hill* and *Beavis and Butt-head*.

FILM/REVIEW

BY RICHIE MEHTA

The issue with Judge is that he is out to make a film that is so not funny it's funny. *The Simpsons* targets urban America and blatantly satirizes every commercial, political, and social issue that plagues it; Judge's comedy does the same thing—but with different results.

Basically, the film's premise involves a computer programmer named Peter Gibbons, played by Ron Livingston, who one day decides to take a new approach to his dull, spirit-breaking work. He tries to do everything he can to be fired: he plays solitaire, doesn't talk to his boss, (played hilariously by Gary Cole), destroys his cubicle, comes in late, and eventually, doesn't come in at all. He is eventually promoted. Enter the scheme concocted by Peter and his office buddies to rip the company off, and hilarity ensues. Not much, however.



Mike Judge (above, centre), directs Jennifer Aniston and Ron Livingston in *Office Space*.

The film's problem is that it doesn't have the laughs it thinks it does. There are a few memorable moments, such as Peter's laid back neighbor who lays dry-wall at the local McDonald's, and Peter's seriously anal boss, who never does any work, but these characters have very little screen time, and other characters, such as Jennifer Aniston's waitress, are not developed enough.

But that only contributes to the film's overall lack of impact. Watching *Office Space*, is like hearing a joke without a punchline. One laughs throughout at the humorous setup, but when the ending comes, one is left with nothing. That may be fitting, since Judge has said, "If there is any message in the film, I have failed in my task." Words of wisdom. That may be



Homer Hickam (Jake Gyllenhaal) and his buddies look up in awe as his rocket soars for the sky in *October Sky*.

satisfying for Judge, but for the viewer, it's not worth \$9.50.

With most of the jokes, Judge seems to wink at the audience. He thinks we're in on it. The problem with *Office Space* is that, besides the film's clever premise, there's not much else to be in on.

On the other end of the film spectrum, there's a little film that few will ever hear of, and even less will ever see. *October Sky* follows the journey of young Homer Hickam, a boy who grows up in a

Virginian mining town. His father, the mine's boss, is a hero in everyone's eyes (besides literally saving people every week, he's a man of strong convictions and character—like every father should be). The time is 1957, and the Soviets have just launched Sputnik into Orbit. The Americans scramble to keep up, and people everywhere dream of the new possibilities in space flight. Hickam is bitten by

The film's director, Joe Johnston, who began his career by story-boarding, and later art-directing the *Star Wars* and *Indiana Jones* films, directed such films as *Honey, I Shrunk the Kids*, *The Rocketeer*, and *Jurassic*. All of his films feature fantastical elements and are generally effects-heavy opuses that act as fun rides. *October Sky* is a departure from this style, and without the effects, the film retains the sort of magic Johnston loves. Hickam's passion for building his rocket is anything but cliché, and neither are any of the characters in the film. Where most films would portray the father as a maniacal, obsessive and over-bearing parent, unwilling to flinch to the point of emotional abuse, here, the father is strong and stubborn, but fleshed out enough to see his weaknesses. As far as role models go, he is a hero.

But the best part of the film is the adventure in building the rockets. As simple as it sounds, the boys continually create easily combustible rockets that make for spectacular fireworks. And when the rocket does eventually fly, the viewer shares in the boys' excitement and sense of accomplishment. The message of the film is clear, the characters are real, and the premise is inspiring. The film pretends only to be a simple tale, which is Johnston's specialty. For those of you who read this, see the film. For those who don't, see it, and don't say you weren't warned about *Office Space*.

this space bug; realizing his dream is not to be the next in a long line of doomed miners, but to rise to the challenge of the space programme.

Humbly, Homer enlists the help of his friends, and the class geek, to help him build a model rocket to win the local science fair, go to the nationals, and get the scholarship that will see his dream materialize.

FASA knows how to put on a show

The Fine Art Students Association, after much toil and labour, opened the first of two gallery shows for its members on Saturday, appropriately titled *dichotomous 1 & 2*, at Gallery 401.

FINE/ART/REVIEW

BY BASHIR MRINAL

Not only was this a long-time coming, but the show represented a rare opportunity for UTM fine art students to put their work on public display, in downtown Toronto, no less.

The opening reception was met with great success, as students, professors, and one guy who had a scarf, accent and a pony-tail (every gallery opening needs one of them) mingled and discussed the work that was selected.

The show consisted of works from a variety of media, including acrylic paintings, digital images, sculptures, and audio-video.

In fact, variety seems to be the perfect word to describe the show, as the subject

matter and manipulation of form were as varied as the media.

The show displayed a variety of talent, such as Emily Scott's *Self Portrait with Pomegranates no. 1* (acrylic on canvas). The piece consisted of a wonderfully accurate technical painting of Scott beside a group of pomegranates, yet shown in an abstract and intriguing way, especially in the use of blues and yellows throughout. And besides, everyone loves pomegranates.

Andre Serin's *Shimmer*, (latex, enamel, acrylic caulking on velour) had a felt backdrop with a tormented image of a face. What's unique here is the handling of materials, and the application of the paint, reminiscent of pop art in its innovation.

Even Jasmina Jurcic's *Japanese Pants*, (acrylic and latex on a child's pants) shows an interesting use of materials, whereby the image of a Japanese woman is painted onto the pants. Not only is the piece beautiful in its simplicity of application, but its composition, and choice of colour reflect the careful perfection with

➤ *dichotomous cont'd on page 11*

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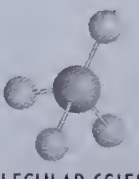
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Chicago not to be missed

The drop-dead Broadway musical, *Chicago*, is finishing a phenomenal run at The Princess of Wales Theatre. Starring the irrepressible Chita Rivera, Ben Vereen, and Ernie Sabella (alias 'Pumbaa' of Disney's *Lion King*), this tale of murder, intrigue, love, and deception is not to be missed.

THEATRE/REVIEW

BY JENNIFER MATOTEK

Originally featured on Broadway several years ago, thanks to the energetic and multiple talents of Bob Fosse, who single-handedly produced, directed, and choreographed the production, this Toronto revival remains faithful to Fosse's style. The stage vibrates with energy, the costumes and choreography drip wretchedly with sex, and the story and pacing would even sustain someone with the attention span of a gnat. The music is great, too, jazzily appropriate to the late twenties period in which the production is set. It's hard to keep your feet still, and harder still to take your eyes off of the stage.

The story follows a group of nefarious, shady cabaret girls who, under the management of their Matron "Mama" Morton (beautifully underplayed by Marcia Lewis), navigate their way through love's betrayals by murdering their friends, lovers, and husbands in the heat of passion. The only thing that can save these convicted femme fatales from being hung by the legal system is notorious lawyer Billy Flynn (Ben

Vereen). He craftily manipulates the women and their stories with such media savvy that these murderesses become instant stars—destined to become just another flash in the pan by the end.

The standout performance of this show is in Stephanie Pope's Velma Kelly, a showgirl who has killed both her husband and sister, and is sentenced to a life of waning in and out of the spotlight. Her leggy movements and incredible voice perfectly purr Fosse favourites like "All That Jazz," and "When Velma Takes the Stand." Chita Rivera's "Roxie Hart" is wonderful as she delicately maneuvers her way through a sticky court conviction for killing her young lover. She particularly shines in songs like "We Both Reached for the Gun," and "Hot Honey Rag." Ernie Sabella's teddy-bear performance as her jilted mechanic husband, Amos Hart, is unbearably sweet, as well, especially particularly during his rendition of "Mister Cellophane."

The show's staging has been interestingly handled by the production's director, Walter Bobbie, who has placed the orchestra onto the stage, visible to the audience, leaving a compact rectangle of space in which the energetic chorus must handle the choreography. There isn't too much in the way of scenery for this show, which might have been detrimental had different directorial choices been made. But as it is, this current revival of Fosse's *Chicago* is the best musical in Toronto.

dichotomous / a success

continued from page 10

which most Japanese art is constructed.

Other highlights of the show included Carol-Ann Ryan's *Autobiography* (acrylic on canvas), whom several patrons offered to purchase right off the bat. The fantastical image of a knight on horseback, with a princess in the background castle, is a bold rendering of a fairy-tale-esque image, with stylized perspectives and dark shades of gray and red throughout, showing Ryan's ability to grapple with fantasy narratives.

In contrast to the stylization of Ryan's narrative painting, Richic Mehta's *Ruined* (acrylic on masonite) offered a more classical rendering of a pirate ship leaving a

man marooned on a rock. Besides the intrigue of the situation, the piece offered a bright use of blues and greens, an interesting complement to the rest of the darker pieces. As well, the framing and presentation of the piece added to its classical style.

The show was a milestone achievement for FASA, and all are to be commended for its success. One can only hope this is the beginning of an annual trend, and more students will be encouraged to enter their work in the future.

Dichotomous 1 runs from February 27-March 4, and *Dichotomous 2* runs from March 6-March 11. Gallery 401 is located at 401 Richmond St. W, suite 240, (on the corner of Richmond and Spadina).

Student perspectives in focus

BY RICHIE MEHTA

UTM can always use a little more student involvement in campus life and culture. Known primarily as a commuter campus, Erindale College, despite many efforts to get a rise out of the populace, has failed to truly make an impact. Many feel their experience should be limited to coming to school, going to lectures, and retreating back into the woods before the wolves get them.

Perspectives, the first annual UTM photo project, is a mission to change that, and judging by the success of the student participation, it seems to be working.

Coordinated by third-year Art and Art History student Natalie Doonan, and funded by the Quality Service for Students, the project consists of a group of 23 volunteers who have captured aspects of their University experience on film. Whether it be of picturesque locales of the Principal's walk, photographs of students at various formal, or even a shot of a messy residence house,

the students volunteer photographers used disposable cameras to find beauty and purpose in their University life. These volunteers come from all walks of life. With a range of males and females, full and part-time students, commuters and residence

watched himself grow and change. "There are areas like the Principal's walk that showcase the beautiful autumns this campus offers, and it puts me at ease. Another shot, of the computer lab, simply shows how my attitude towards technology has changed over the course of four years."

The project, part yearbook for these volunteers, and part reflection on what this place has meant to them, has made a space for a diversity of perspectives to be expressed about UTM. Ideally, every student wants to participate in this kind of activity, but where does one find the time and initiative to do so? That's where *Perspectives* comes in, says Doonan. "As far as opportunities for students go, it gives them a voice in this ever-increasing clutter of a mass we call University."

A selection of photographs from this project is on display this week at the Blackwood Gallery in the Kaneff Centre. The opening reception, open to all students, takes place Monday March 1, from 4-6 p.m.



photo/Nicola Betts

One of the many calendar-esque shots offered in *Perspectives*, the student-show on this week at Blackwood Gallery.

students, first to fifth year students, the photographers are members from every discipline of study with various cultural backgrounds. "Anything that's special about Erindale," says fourth-year Political Science volunteer David Fortino, of the images subject matter. He claimed that over the course of his four years here, he's



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Canadian Stage's *The Stone Angel* soars

"She is one tough old broad, isn't she?" says Margaret Laurence of the 90-year-old Hagar Shipley, heroine of her 1964 novel, *The Stone Angel*.

THEATRE/REVIEW

BY GRACE SUBRATA

The Canadian Stage's dramatization of this Canadian classic debuted on Thursday, February 18, at the Bluma Appel Theatre in the St. Lawrence Centre for the Arts. The play, adapted for the stage by James W. Nichol and directed by Janet Wright, stars Nora McLellan as Hagar Shipley, and offers its audience an experience with depth and humour.

The stage is set in Hagar's home and she sits in an armchair constantly reciting: "Rest in peace. From toil surcease. Regina Weese." She stutters and makes noises reminiscent of Pat from *Saturday Night Live*. One would not expect that listening to an old woman whine about her ninety years of existence would be



Nora McLellan plays decrepit Hagar Shipley in *The Stone Angel*.

either humorous or exciting. However, humour is achieved through a mixture of McLellan's annoying granny voice and her failing posture, while her constant reverting from past to present maintains excitement.

This continuous movement from past to present is what makes the play so unique. The audience is taken back into several of Hagar's recollections of past experiences. What is interesting is

McLellan's ability to make it clear without changing costumes to what age Hagar has reverted. The audience is notified of a change in time perception by the depth of Hagar's voice, her posture, and attitude.

The ninety-year old Hagar has a heavy, whiny, stuttering voice. Her posture is bad and she's bitchy about everything. The child Hagar has a fresh, vibrant voice. Her posture is erect, and she is keen about anything she does. The teenage Hagar has a more confident voice. Her posture is dignified; her attitude, passionate.

There is a point in the play at which Hagar speaks to a life insurance salesman in her old, deserted house. This part probably provides the longest period of time set in the present. Without a lapse in time, this part of the play is somewhat dull as the scene progresses. There is no action beyond that of an old lady talking to an insurance salesman. Yet things soon pick up again as scenes and time begin to change more rapidly.

Nora McLellan's ability to realistically portray Hagar at different ages is what makes the play effective. Yet the supporting roles definitely add to the success of the play. Brett Porter, for example, does an excellent job as Hagar's uneducated yet passionate husband, Bram Shipley. Porter creates an element of pathos surrounding the tragic Bram and his slow death.

Overall the adaptation from novel to play is a successful one for the Canadian Stage company. Nora McLellan definitely plays one tough old broad, and you can get a taste of it until March 20. Whether you read Margaret Laurence's classic novel in high school, university, or not at all, see the play: you won't be disappointed.

Skydome observes the Sabbath

"No Gimmicks, No Hype"

ran part of the flyer's slogan for the **Black Sabbath** Reunion Tour. On February 9, the most influential band in heavy metal history was the focus at SkyDome, host of the lone Canadian stop of the original lineup's first tour together in twenty years.

giving it his all despite considerable decline in physical mobility and dwindling vocal skills over recent years. Cursing, encouraging, abusing, demanding for the fans to get louder, and go crazier than they ever had in their whole lives, Ozzy was the brand-name attraction and clearly the crowd favourite.

CONCERT/REVIEW

BY CHRIS JACKSON

Born in dirt-poor industrial Birmingham, England, as a blues combo in 1968, Black Sabbath is the prototype for all heavy metal that has come to pass since the rain, thunder, and eerie church bell that opened their very first album back in 1970. Seven classic records later, the original lineup collapsed in a cloud of drugs and ego clashes in 1979.

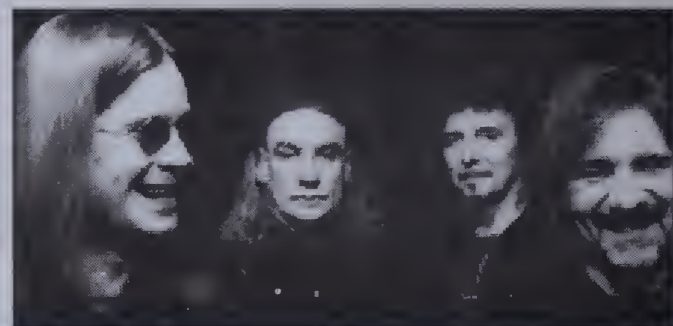
Lead singer Ozzy Osbourne then embarked on an amazingly successful solo career, and although an Ozzy-less Sabbath still released a number of excellent albums, interest in the band eroded over the years amid constant lineup changes. In the eyes of die-hard fans, no one could replace the original Sab Four.

After years of hoping and speculating between the one-off reunions in 1985 and 1992, those same fans finally had their wish come true. In 1997, a reunion gig of the original band in their Birmingham hometown was recorded and released the following year on a live CD simply titled *Reunion*, with a North American tour to support it.

Unlike other money-driven reunions of recent years, this tour seems to be about four guys now old enough to appreciate each other, giving their die-hard fans one last gift, and obviously having fun doing it.

But the most pleasant surprise of the night was drummer Bill Ward, who pounded the skins with such precision and ferocity that no one would have guessed he had been a question mark for this tour after suffering a heart attack last May. With his crew cut and beer belly, he looked more like one's favourite uncle than a heavy metal drummer, even drawing smiles from his bandmates as he nailed every fill to perfection.

For ninety minutes Black Sabbath bashed through thirteen classic songs, such as "Fairies Wear Boots," "Sweet Leaf," and "Iron Man," all included on the *Reunion* CD except one, the pro-Christian "After Forever." Apart from a few special effects on the widescreen, the lone concession to arena theatrics was the crowd of gothic torches set ablaze in the dry ice during the band's



The original Black Sabbath: Osbourne, Ward, Iommi, and Butler.

Fast-forward to a smoke-filled SkyDome. A montage of old performance clips played on the screen as hydraulic platforms lifted the real thing to the stage, accompanied by the air-raid sirens signalling the opening dirge, "War Pigs." As Ozzy bugged his eyes out for the berserk crowd, the opening chord was struck and the celebration began.

The stage was visually anchored on one side by bassist and main lyricist Terry "Geezer" Butler, whose blazing fingers and relentlessly whipping head created a live stage presence that few other bass players can match. On the other side stood, of course, the legendary Tony Iommi, effortlessly tossing out the very same groaning, fuzz-drenched riffs that single-handedly invented the metal guitar sound.

The rest of the stage could barely contain the shrieking, frog-jumping, head-banging antics of—who else—the infamous John "Ozzy" Osbourne, still

eponymous track, "Black Sabbath."

After the encore, a blazing run through their signature song, "Paranoid," they took a final bow in a shower of black confetti before fading into the memories of all who were sober enough to recall it.

Unlike other money-driven reunions of recent years, this tour seems to be about four guys now old enough to appreciate each other, giving their die-hard fans one last gift, and obviously having fun doing it.

There are no plans for a studio album as all four members have solo projects arranged for 1999, and Ozzy's stage career is clearly coming to an end. Toronto may well have seen them together for the final time, the most influential and respected band in metal history becoming only a memory for all who witnessed the Sabbath. The last studio album recorded by all four band members in Toronto was titled *Never Say Die*. The reunion tour is the reason.



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SPORTS

This Week in... Ball Hockey History

BY ZUHAIR FANCY

The existence of men's ball hockey at UTM is now nothing more than a memory due to the school's lockout of the players. To fill the resultant void, *The Medium's* sports department will relive some moments from past seasons. This week's walk down memory lane features games from the 1994, 1995, and 1998 seasons.

Hitmen versus Deviled Eggs

In 1994, the Hitmen defeated the Deviled Eggs by a score of 4-1 in a wide-open game. The score was tied for much of the first half because of the goaltending of Frank Walshe and Harry Kalantzakos. With only 18 seconds left in the half, Irfan Shah converted a pass from Abbas Khan to give the Hitmen the lead.

Khan proceeded to score two goals to give his team a commanding 3-0 lead. Gokhan Haskan scored to get the Deviled Eggs on the board but Khan would score again to complete the hat trick and finish off the Deviled Eggs.

Youngbloods versus Chiefs

Way back in 1995, the Youngbloods and Chiefs clashed in a game that ended in a 5-5 tie. The Youngbloods were heavily favoured but the Chiefs played a great game to tie it.

Darin Baring had a pair of goals for the Youngbloods who also saw scoring by Rav Johal and Onofre Demelo, but trailed the Chiefs—who got a pair from Chris Buttigieg and singles from Rob Toepfner, Yanto Putra, and Tom Rigglesworth.

With time winding down, Pardeep Gill scored to tie the game at five and prevent his Youngbloods from being upset.

Fury versus Untouchables

Last year, Fury and Untouchables collided in an exciting battle. Fury out-shot the Untouchables 38-14, but could only get one shot past Sheraz Mahmood, resulting in a 1-1 tie.

Fury had many chances in the first half as they got a few powerplays but couldn't score, ending the half in a scoreless game.

With Fury on yet another powerplay in the second half, Desmond Fallon scored on a rebound to give Fury the

lead. But with five minutes left, Fury's Carlo Lucia took an undisciplined penalty to give the Untouchables a powerplay opportunity. Mandeep Gill took a rebound from a Rav Johal point shot and roofed it over Johnny Carrabs, who had fallen while making the first save, to tie the game at one.

Fury went to the net in the dying minutes of the game to try and take the win. Fury's Shabaz Alikhan went hard to the net and bumped Mahmood; Alikhan then put his hand up in Mahmood's face, when Mahmood pushed back he received a double minor and was ejected while Alikhan received no penalty.

This forced the Untouchables to put Fareed Khan between the pipes for the final minute of the game. Fury had a four-on-two advantage due to all the Untouchables' penalties and allowed a two-on-one break for the Untouchables but Aman Mundi was brought down from behind with another no call to prevent a sure goal.

Despite the powerplay, Fury could not score on Khan who held the fort in the last-second flurry from Fury.

Another UTM rowing success

BY MARIE-EVE PERREAULT

You must have noticed the boats in the Meeting Place the week prior to Reading Week. For twenty-four hours, the Meeting Place was transformed into a rowing fair. The second annual Erg-A-Thon started Tuesday February 9 at noon, kicking off with eight members of the UTM rowing team. This year's goal was to keep eight rowing machines spinning for twenty-four hours, which is double that of last year's.

Not only did we keep the eight ergs spinning but we introduced some passers by to the sport. Broadcasted on Rogers cable, the marathon raised over \$8,600, more than double last year's amount.

The rowing team's success in this fundraiser depended on the support of many people. We could not have done it without the help of our sponsors, and the tremendous support from the Don Rowing Club, UTM Athletics, Principal McNutt, UTM Administrators, the Credit Valley Marathon Club, St. Thomas Aquinas, and each and every participant. The crew also dedicated a lot of time to all the nitty-gritty behind-the-scenes work.



Rayhan Malik from Fury watches as his one-timer is stopped.

file photo

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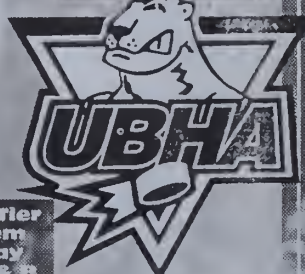
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Dave Thomas has a defender get a little too close for comfort. photo/Sijie Xu
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Who won the Roger Clemens trade? The Toronto Blue Jays or the New York Yankees?

Yankees rip off the Jays

Gord Ash was put in a tough position when he was forced to trade ace pitcher Roger Clemens. But this doesn't explain why he gave him to the Yankees for next to nothing.

Ash traded Clemens to the Yankees for David Wells, Homer Bush and Graeme Lloyd. In Clemens, the Jays had one of the best right-handed pitchers ever—he had just won his record fifth Cy Young award. Clemens had been dominant in the past two seasons, but he became frustrated when the Jays couldn't make it into the postseason. He demanded a trade and got his wish as he is now going to the two-time defending World Series Champions who finished last season by establishing themselves as the best team in baseball history.

Clemens is replaced by David Wells who, for those who may have forgotten, was run out of town in the early 90s

when his act wore thin. Wells is now welcomed back and his same attitude is now being deemed as charismatic and unique. Homer Bush will battle with Joey Cora and Craig Grebeck in a fight between marginal second basemen. Graeme Lloyd is a lefty who will come out of the bullpen as Dan Pleasac clone, and one flaky southpaw is enough.

The Yankees win the trade because they get a solid pitcher without giving up any great prospects. Wells was a good contributor to their team but will be easily replaced by Clemens. Bush and Graeme were not even role players; they will not be missed. The Jays did not get any great prospects for the future—instead, they acquired two utility players and an overweight pitcher in Wells, who could combine with another gem-signing Cecil Fielder, to form a menacing tag team in the wrestling circuits.

The Yankees? Not necessarily

Don't immediately assume that the Yankees got the best of this deal just because they got baseball-God Roger Clemens. A Clemens-for-Wells deal straight-up would still have been a close one to determine a winner: Clemens went 20-6 with a 2.65 ERA last year while Wells went 18-4 with a 3.49 ERA and a perfect game to boot. It is quite reasonable to say that the Jays, who also got prospects Graeme Lloyd and Homer Bush, actually won the deal by a slight margin.

Firstly, Wells is a proven postseason performer with an 8-1 record and a 2.74 ERA in 10 starts. Clemens, on the other hand, is 1-2 with a 4.54 ERA in nine playoff starts. The mark of a great pitcher is his ability to come through when

it matters—in the postseason.

Also, Wells is a left-handed pitcher of similar calibre as the righty Clemens. The Jays have an edge because premier southpaw pitchers are hard to get and are valued assets to any ball club. Then there is Clemens' selfishness and whiny attitude, which only hurts team morale. Not only is Wells a team player and a leader, but he's the kind of guy that can bring a team together with his attitude and antics.

By throwing in Lloyd and Bush, the long-term edge would have to go to the Jays. Both held impressive stats last year in major league action: Lloyd, who is also a left-handed pitcher, owned a 1.67 ERA in 50 appearances and Bush hit .378 in 82 at bats. Considering those stats, it's hard to believe that the Yankees got the better deal.



A nice view from ice level. photo/Adam Giles

One last Gardens experience

BY ADAM GILES

Most people have some kind of passion—something they're so emotionally connected with that, upon simply thinking about it, will bring smiles to their faces. This experience can be anything that one would classify as their favorite part of life. Often this exciting adoration originates in early childhood, sometimes inherited from parents.

For myself, along with many other Canadian kids growing up, one of these passions is a love for the game of hockey—its heroes, legends, and of course, the magnificent buildings. This year, the last of the original six hockey shrines, Toronto's Maple Leaf Gardens became extinct; so there was, not surprisingly, an emotional loss felt by all who experienced the grand old building's magic. Not to sound clichéd or sappy, but the Gardens is where dreams came true for players and fans alike. Anyone with this passion surely cannot forget the first time he or she walked into Maple Leaf Gardens to see its brilliant colours in person and watch his or her idols skate onto the ice. To see a game played live right in front of you for the first time, without the play-by-play of commentators, as you join the chants and cheers is simply unreal.

As the Maple Leafs moved to the Air Canada Centre this season, they left behind a piece of history. Since 1931 (when it was built for only \$1.5 million), the Leafs have called the Gardens home as the arena has played host to some of the sport's best players and most important games. Memories and history are rich within the legendary building, which is why it's so sad to see it go. Maple Leaf Gardens has often been called (past and present) the most famous building in Canada, the most famous ice arena in the world and there hasn't been a single unsold seat for a Leaf game since 1946.

Although the last game played there wasn't ideal—the home team didn't win (Chicago won 6-2)—it was still quite memorable as there was a two-hour ceremony afterwards. Over one hundred Maple Leaf alumni marched onto the giant red carpets, which opened the memory flood gates. Hall of famers were honoured, Stanley Cup seasons were revisited, and a torch was passed from the past to the present. Everyone paid their last respects to a place that changed their lives in one way or another.



A look from ice level. photo/Adam Giles

But what about those of us who weren't lucky enough to own tickets to that historic game? The Maple Leaf organization gave the rest of us one last chance to experience the Gardens. On February 6 and 7, the Gardens was open for tours and a fan skate. Attending this event was absolutely unbelievable since it was a first and last chance to experience the palace from ice-level where so many legends have played. After lacing up the skates, we waited for the Zamboni to produce an unblemished surface. The gates then slowly opened outwards as the theme from Field of Dreams played, completing the moment. Stepping onto the ice was fantastic, comparable to the first game I saw there about a decade earlier. It was perfect. There were at least two eyes that teared-up that day and I still had a good view seeing from them. We had twenty minutes to enjoy the atmosphere from this new perspective and it was easily the quickest twenty minutes ever. It was one last experience at Maple Leaf Gardens and one that I will never forget.

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Ash gets fleeced

Brian Cashman, the New York Yankees general manager, stole Roger Clemens from the Jays last week.

"What we're seeing now," writes Rob Neyer, baseball columnist with ESPN.com, "is similar to what you had in the 1930s with Ed Barrow and the Yankees, and in the early '40s with Branch Rickey and the Cardinals—an exceptionally intelligent baseball man blessed with practically unlimited financial resources."

BETWEEN THE LINES

BY DUNCAN KOERBER

Chris Kahrl, who assesses baseball player transactions for Baseball Prospectus, calls Blue Jay general manager Gord Ash "a turnip. A beefy turnip, perhaps, but a turnip nevertheless. Any GM who would take the best right-handed starter in the history of the game (and arguably in the league right now), and turn him into the major's lone gout sufferer (David Wells), a dime-a-dozen lefty reliever (Graeme Lloyd), and a second baseman who isn't significantly better than either Joey Cora or Craig Grebeck (Homer Bush), needs to be put out to pasture."

Both Neyer and Kahrl have evaluated the trade well—the deal does hurt the Jays. Based on the numbers, the Jays are worse off. Wells had a career year, pitching far better than he ever has, so it's unlikely he'll repeat that effort in 1999. Lloyd tossed so few innings that his low ERA is deceiving—he pitched less than an inning per game. Homer Bush is a 26-year-old non-prospect who hit worse at Triple A than Alex Gonzalez did.

But aside from the player analysis, Neyer and Kahrl unfairly evaluate Gord Ash and Brian Cashman's abilities as general managers.

First of all, Clemens' trade demands stemmed from a gentleman's agreement, meaning Ash was ethically—if not legally—obliged to honour the secret deal. This forced Ash into a bad position and Cashman took advantage of Ash's weakness.

Partly due to the side deal, the Jays could not have kept Clemens. If they had decided to forget business ethics and damage their reputation among agents and other teams, the Jays could have kept Clemens. An excellent pitcher, Clemens may not have let the distractions affect his game; however, the team would have faced repeated questions about his status and his relationship with his teammates—who he said weren't contenders last year. If the Jays had gone 10-16 to open the season, the Clemens trade rumours would have started again. Management didn't need the potential public relations nightmare.

The trade, on a statistical level, clearly favours the Yanks. But it may have been the best deal available. Rumours swirled for the past few months about deals for Houston's young potential star pitcher Scott Elarton, or "the next Juan Gonzalez," Ruben Mateo, from Texas. However, there's no proof these players were available. *The Dallas Morning News* reported that before Toronto and New York completed the trade, Texas offered Mateo and three other players. But *The Dallas Morning News* got the information from unnamed sources. Without credible proof of the offer, we can't say Gord Ash could have obtained Mateo (a far better player than Wells, Bush, or Lloyd). There's also no proof of Texas or Houston's demands. Melvin may have offered Mateo on the condition that he receive a young player in addition to Clemens. The Jays may have had to give up a good young pitcher like Kelvin Escobar, Chris Carpenter, or Roy Halladay.

It's a common knee-jerk reaction after such a trade to blame the general manager for "not getting enough," yet trade circumstances often involve more than simply switching players. Clearly, the Clemens soap opera is unlike any other deal in baseball history, so the circumstances deserve extra consideration. It's true the Jays came out of the trade as losers, but that's the consequence of Clemens' whining about how "bad" the Jays are, and subsequently requesting a trade.

Based on this deal alone, Gord Ash is not a "turnip" and Brian Cashman is not "exceptionally intelligent"—Cashman is lucky and Gord Ash had no other options. If anyone's to blame for the unsuccessful trade, it's Roger Clemens and his agents. They are failures at judging talent and shouldn't have chosen to come to the Blue Jays two years ago.

MEN'S BASKETBALL STANDINGS

EASTERN CONFERENCE

WESTERN CONFERENCE

TEAM	W	L	PTS	TEAM	W	L	PTS
y-ERINDALE ST.	3	0	9	y-NBA SCABS	3	0	9
x-PEEL REGION	2	1	7	x-MANGO KIDS	2	1	7
x-RES. DOGS	1	2	5	x-LOBSTERS	1	2	5
EFSA	0	3	3	CHAOS	0	3	3

BY ZUHAIR FANCY

EFSA versus Reservoir Dogs

Going into the game, both teams were winless and struggling. The

Reservoir Dogs have hit tough times as general manager Ryan DeSouza has been forced to rebuild his team after losing most of his stars. EFSA



In other action, Erindale State crushed EFSA to take first in the Eastern Conference.

photo/Sijie Xu

made the NCAA finals but have been whipped by the higher caliber teams thus far. The winner of this game would clinch the final playoff spot in the Eastern Conference and head to the playoffs to face the Mango Kids. The Dogs seemed emotionally charged as this was potentially the last game for DeSouza, who is in his last season. A longtime Reservoir Dog, DeSouza went into the game as Erindale's all-time leader in shot attempts.

The game was fast-paced in the beginning—the Reservoir Dogs opened up an 8-2 lead and demonstrated their quick-flowing offense to score some easy lay-ups. DeSouza seemed to be a tad gun-shy in the game; he took only three first-half shots, hitting one of them for a three-pointer. The first half ended with the Dogs up 34-19. Adam Long was the story for the Dogs as he racked up 15 points with some strong play in the paint while playing solid defense.

The second half saw EFSA make a run as they cut the Dogs' lead down to eight points, but Allan McNeil slowed the game down and Dejan Grujicic hit some big shots to give the Dogs a big lead.

In the end, the Dogs' lead was too big for EFSA to overcome as the game ended 58-47 in favour of the Reservoir Dogs. DeSouza finished with only seven points, Long with 19, and Grujicic with 13.

Fong led EFSA with 15 points despite the double teams and Richard

Palattao played a strong game off the bench, finishing with ten points, including a pair of three-pointers.

With the win, the Dogs move on to the postseason and one last run for the title. They will surely dedicate this playoff stretch to DeSouza, who has yet to win championship gold in Erindale basketball.

Mango Kids versus Lobsters

The winner of this game would take second place in the Western Conference and avoid the NBA Scabs in the second round of the playoffs.

The game was quick and fast-paced as the teams opened up the floor for a wide-open game. The first half ended with the Mangoes leading 31-26 because of the great play of Patrick Espeut. Espeut had a great half as he scored 24 points and was the team's only real threat. The Lobsters spread the scoring around and were led by Sam Chow with 12 points and Gary Yang with 10.

The second half was much the same—Espeut continued his torrid pace, adding 14 points to his total with little help from his team. Chow hit some big shots, including a pair of three-pointers with Espeut in his face.

In the end, the Mangoes escaped with a 56-54 win to take second place. Espeut ended up with 38 points and will need his team to produce if they want to make a run in the postseason. Chow led the Lobsters with 23 points while Yang pitched in with 15 points.



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12:00-1:00pm

in the Gym

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Wednesday, March 3

1:30-3:00pm

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